

THE **BUSAN** *Hollywood* **REPORTER**

DAILY
No. 6

OCTOBER
10, 2012

THR.COM/BUSAN

From left: *El Condor Pasa* director Jeon Soo-il with stars Bae Jeong-hwa and Cho Jae-hyun attend the gala presentation press conference at the Shinsegae Centum City Cultural Hall.

Review:
Fatal p.1

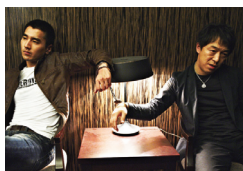
About Town:
Red Carpet p.4

Q&A:
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Busan Open for Business

As the stars walk the red carpet,
international dealmakers descend on Bexco
for day two of the Asian Film Market

CHUNG SUNG-JUN/GETTY IMAGES

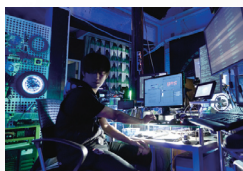


BLACK & WHITE EPISODE 1 : THE DAWN OF ASSAULT

Director | Yueh-hsun TSAI

Cast | Mark CHAO, HUANG Bo, Angelababy

A young cop is forced to team up with a runaway gangster to resolve a crisis that could destroy the Harbor City.



SILENT CODE

Director | Hero LIN

Cast | Bo-Lin CHEN (*Silk*) and Ivy CHEN (*Hear Me*)

Interspersed with 3D animation, this visionary modern tale tells a conspiracy on an online forum that drives a girl to the edge of suicide.



Gf * Bf

Director | YANG Ya-Che (*Orz Boys*)

Cast | GWEI Lun Mei (*Flying Swords of Dragon Gate*), Joseph CHANG (*Prince of Tears*) and Rhydan VAUGHAN (*Winds of September*)

Award-winning Taiwanese director, YANG Ya-Che, tells a story of three best friends from high school who see their friendships and lives fall apart, and seek reconciliation.

Festival Screenings

Oct.10-16:00

Busan Cinema Center – Hanulyeon

Oct.11-10:00

CGV – Starium

A boy lost in love meets a girl waiting for love

when a Wolf Falls in Love with a Sheep

From the director of "One Day", the official Berlinale Forum selection



Kai Ko

[You Are the Apple of my Eyes]

atom

Atom Cinema in Busan :
Stand E09

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THE Hollywood REPORTER

OCTOBER 10, 2012

BUSAN
REVIEWS

Iran's *111 Girls* is a long, strange (and funny) trip

Dark drama *Pluto* goes inside an elite Korean prep school

Kim Hwi's *Neighbors* is spooky yet conventional

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Co-prods Driven by Content

By Gavin J. Blair

CREATING SUCCESSFUL collaborations that can generate box office in more than one of the major East Asian markets was the theme for the Perspectives on Co-productions in Korea, China and Japan seminar, presented as part of the KOFIC (Korean Film Council) Industry Forum on Tuesday.

Eoh Ji-yeon, producer and head of Sopoong Film, kicked off the event with a look at the keys to box office success in Korea, China and Japan for domestic films. This was followed with an analysis of which Korean films are lucratively exported to China and Japan, based on culturally-specific factors in each market.

"In Japan, the minimum guarantee gets higher for Korean films if the protagonists sacrifice themselves for their goal, whereas it falls for films where the main characters solve problems entirely by themselves," reported Eoh. "In China, a power gap between the main protagonists was a key element in getting a higher minimum guarantee."

Successful co-productions often contain actors from other territories, the use of local languages, exotic locations, and romantic elements, according to Eoh.

"Language remains the biggest issue in creating movies that are popular in more than one country," said Japanese producer Hidemi Satani. **THR**

Chinese Indies Struggle Abroad

Despite no shortage of quality content, independent filmmakers still rely on overseas sales companies for international exposure *By Clarence Tsui*

BOASTING A WIDE ARRAY of entries at BIFF this year — including films by, among others, Zhang Yuan, Wang Ping, Lou Ye and Emily Tang — independent Chinese filmmakers have again shown themselves to be a force in global cinema.

But there's a missing link

there: most, if not all, of these directors are heavily reliant on international sales companies to bring their work onto the global stage.

"It's true there aren't that many important strong Asian sales companies — and there are almost none in China, where you mostly have

companies selling their own films," said Isabelle Glachant, the long-time Beijing-based French producer of Wang Xiaoshuai's films through her Chinese Shadows shingle. "You don't have a [Chinese equivalent of] Film Distribution or Celluloid Dream or Finecut;

CONTINUED ON PAGE 3



A remorseful teenager is driven to violence after participating in a brutal assault.

REVIEW

Fatal

A disturbing and intermittently thought-provoking drama about guilt, faith and atonement

By Elizabeth Kerr

A hideous crime committed during high school can't and won't remain in the past in *Fatal*, a sensitive exploration of a thorny subject — rape from the rapist's perspective — by first time feature director Lee Don-ku. Shot in a low-key unfussy style and benefitting from strong performances as well as an audacious

script, *Fatal* features most of the hallmarks of the nihilistic urban dramas — relentless misery, geysers of violence — that are coming fast and furious from the country's indie scene. A healthy life on the festival circuit should be guaranteed but any type of general release will depend on how brave and targeted the distributor is.

As high school students, buddies Sung-gong (Nam Yeon-woo), Kyung-sang (Hong Jung-ho) and Hyung-woo (Kim Hee-sung), egged on by ringleader Sae-woon (Kang Gi-doong), drug and rape a fellow student. Though he doesn't want to assault the unconscious girl, cowardly and eager

CONTINUED ON PAGE 7

Burmese Film Sector Opens Up

Director Midi Z predicts a bright future as censors loosen their grip

By Karen Chu

FOLLOWING THE RECENT formal abolishment of press censorship and the rapid economic and political reforms now underway in Burma, the country's film sector is optimistic that similar changes will soon be made in the local film sector.

"Everything is changing so quickly, I believe that the lifting of film censorship could be next," said Midi Z, director of BIFF Window on Asian Cinema entry *Poor Folk*. "We are already seeing small changes. Before, if filmmakers shot without a pre-approved license, the film would be shut down immediately; now the censors occasionally turn a blind eye."

But Z says his country's filmmakers must also be wary of a new form of meddling: that of overbearing private investors — often property developers and mine-owners in Burma — who are suddenly taking interest in film.



Midi Z's *Poor Folk* was financed through a grant from the Rotterdam Film Festival.

"Filmmakers in Burma don't know their films' worth, so it's easy for them to have their vision influenced by investors," said Z. "It's as if they have a precious gem — it's easy for them to be taken advantage of when they don't know its value."

The Burma-born 29-year-old director, who spent the last fourteen years of his life in Taiwan, made his debut film *Return to Burma* in 2011. His 2012 entry, *Poor Folk*, was made with a grant from the International Film Festival Rotterdam. The filmmaker's new project, *Lian-Qing (A Burmese Girl)*, is

one of the projects selected by the 2012 Asian Cinema Script Development Fund in Busan.

The films were made in collaboration with Taiwan's Flash Forward and Yangon-based Montage. Midi Z's producing partner, Fu Ang of Seashore Images, which co-produced the films, is set to relocate permanently to Burma to manage the company's domestic business and future productions.

Z said they've been contacted by more than just festival programmers and film investors during their time in Busan:

"A lot of people we met with expressed interest in developing theaters in Burma, including some Chinese developers."

As Z sees it, Burmese filmmakers must focus on two tasks to further develop the domestic industry: sourcing stable financing and beginning the process of educating their audience.

"Because of the lack of information in the country, most people in Burma don't even know there is a festival in Busan, or anywhere — or that a Burmese film is being shown here," Z added. **THR**

BIFF Launches Book to Film Program

Organizers aim to provide a missing link between film world and publishers

By Karen Chu

THE ASIAN FILM MARKET HAS launched a new project-pitching platform for literary adaptations. Book to Film, the sister event and literary version of the Asian Project Market, was created this year with the aim of bringing together publishers and film producers.

Ten books have been selected, encompassing various literary genres, including fantasy, romance and mystery thriller.

Organizers created Book to Film after seeing similar events held in Berlin and Taiwan. "Publishers told me they want

to present books to producers and they need an opportunity to contact the film industry," said Nam Dong-chul, who also oversees the Asian Film Market and Asian Project Market. "With an official window such as this project market, they can find out what kind of books producers want to turn into a movie, and how much the movie adaptation rights normally go for. As the publishers usually meet with film producers one to one, they don't really know how much the normal price is. The event is crucial for both sides."

Literary adaptations for the big screen have had increasing success in Korea in recent years, such as the controversial courtroom drama, *The Crucible* (2011), based on the novel by Korean author Gong

Ji-young. "Producers are also looking for good content to develop," said Nam.

Although Nam estimates that 99% of producers participating in the event will be Korean, the first Book to Film is not focused exclusively on the domestic market. Among the ten books selected, nine are in the Korean language and one is a crime novel from Japan: *For Yoriko* by Norizuki Rintaro, which won the Honkaku Mystery Grand Prize in Japan.

The new program has already yielded results, according to Nam.

"Once we announced the project selections, a Japanese company contacted us and told us they want to meet with the publisher of *For Yoriko* at our event," he added. **THR**

Condor Cast Tests Limits

By Lee Hyo-won

A FULL-FRONTAL nude scene where a middle-aged priest loses his virginity to a mourning woman would usually spell controversy, but the two lead actors of Jeon Soo-il's *El Condor Pasa* say it couldn't have felt more "right."

"A woman takes off her clothes and lies in front of me; I am thinking, I need to strip as soon as possible, not because I'm giving into a lustful drive, but because I truly feel I have to help her, to respond to what she wants," said Cho Jaehyun (*The Kick*) on Tuesday at BIFF. He added that he took a "visceral approach," as the sequence was unrehearsed before the filming in Busan.

Bae Jeong-hwa (*Doctor*), a theater actress who makes her big screen debut in *Condor*, said she was in her most heightened state of concentration during the sex sequence. "I knew it was a very important scene for the character," she said. "I was a little scared but I didn't feel uncomfortable at all."

The film, which tells the story of a priest who takes a young girl under his wing, was partially shot in the Andes region of Peru. Despite the lead characters' connection to the church, Jeon said the film has no specific religious agenda.

"I wanted to show how a man finds redemption and healing, rather than being free from his sins," said Jeon. **THR**

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To download a PDF of the *The Hollywood Reporter's* Busan Film Festival Daily, go to: THR.com/Busan.

The 2012 Busan Poster Awards

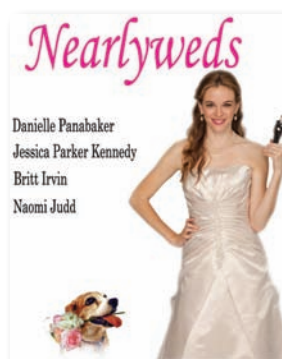
THR pays tribute to the most amusing and over-the-top promotional materials from the second day of the Asian Film Market



BEST PROOF THAT MATH IS FAKE

The 12 Dogs of Christmas II

Finally, the twelve dogs of Christmas are here. Well, actually, they're the second batch of twelve dogs, so they're really dogs 13 thru 24. And one of them is apparently a cat. And another is a waving grizzly bear. But who's counting? We are! We see only seven of said twelve dogs. You're killing us here, 12 (minus five) *Dogs of Christmas II*!



BEST LACK OF PHOTOSHOP SKILLS

Nearlyweds

Kristen is about to embark on the biggest day of her life as she marries Timothy, the tiniest man on Earth. Sure, people might talk about them behind their back, but this young newlywed couple knows who they can really count on: Trista, their severed-head ghost-dog friend.



BEST... UH...

3

To be honest, we're not exactly sure what this is the best of. The best nod to a giant number? The best use of people with freakishly disproportionate bodies? The best appearance by a poor-man's version of billionaire computer geek Steve Wozniak? Sure. Go ahead. Pick one. They all work.



BEST RETURN OF GEORGE LUCAS

100% Lucha: El Amo De Los Clones (100% Lucha: Master of Clones)

Everyone knows that even the mention of clones means one thing: George Lucas! But how many clones will it take to defeat The Ultimate Warrior? We're not sure, but we do know Lucas already has plans to digitally enhance/destroy this masterpiece for its ten-year anniversary in 2022. And again in 2032. And 2042.

Indies

CONTINUED FROM 1

you have Huayi Brothers selling their own films."

In mainland China, Glachant said, the norm — in the mainstream, at least — is for vertically-integrated companies to handle production, distribution and sales, as well as agents of actors.

"It totally makes sense for Bona or Huayi, but other than the top five companies, when you're outside their slots, what can you do? The ones who do best in selling art house films are Europeans, the exception being [Hong Kong's] Fortissimo and [South Korea's] Finecut."

Indeed, Fortissimo is attending to Zhang's *Beijing Flickers*, Wang's *An End to Killing* and Zhang Yang's *Full Circle*, despite its financing by China Film Group. Another Hong Kong-based outfit, PAD International, is marketing Tang's *All Apologies*, Peng Tao's *The Cremator* and Li Ruijun's *Fly with the Crane*. France's Wild Bunch, meanwhile, is pushing Lou's *Mystery*.

While Glachant admitted the dependence on foreign sales companies might be perceived as a visible weakness for mainland Chinese indie filmmakers, she said what they need the most is advice on how to tailor scripts and editing for audiences beyond their home country.

"For example, when I worked with Lu Chuan on *The City of Life and Death*, I started working with him when he started editing," she said. "I had to talk to him about the characters — somehow [the story was] very Chinese and very non-universal."

"It's fine to make a Chinese film, but you have to be careful that it's the way cinema [language] is used outside China. It's a problem if foreign audiences don't get into the emotion of the film." **THR**



From left, Aaron Kwok, star of the BIFF opener, *Cold War*, with co-directors Sunny Luk and Longman Leung and star Tony Leung Ka-fai wave to the crowd gathered the Outdoor Greeting at Haeundae beach.



Teresa Palmer, star of the BIFF special screening *Wish You Were Here* arrives at the opening night ceremony at Busan Cinema Centre.



Dangerous Liaisons stars, from left, Cecilia Cheung, Jang Dong-gun and Zhang Ziyi attend the Gala Presentation Press Conference at the Shinsegae Centum City Cultural Hall.



Hong Kong star Simon Yam and South Korean actress Kim Hae-sook entertain the crowd at the outdoor greeting event for their BIFF entry *The Thieves*.



Actor-director Yoo Ji-tae and *The Taste of Money's* Kim Hyo-jin attend the Lotte Entertainment Night at the Lotte Hotel.



Shin Young-kyun and his wife attend the hand printing ceremony at Haeundae Beach. Shin is the recipient of a special retrospective at BIFF this year.



Nonzee Niminbutr

The veteran director discusses his BIFF world premiere *Distortion*, the state of the Thai industry and the sinister forces he feels are gripping the globe *By Patrick Brzeski*

NONZEE NIMINBUTR IS something of an elder statesman at the Busan International Film Festival. The garrulous 51-year old Thai director-producer has attended every BIFF since its founding in 1996. Those visits have been crucial to his career: unlike many Thai filmmakers, Nonzee has worked extensively with fellow directors and producers around the region, producing with Hong Kong's Pang Brothers *Bangkok Dangerous* (1999) — remade by the brothers in 2008, with Nicholas Cage — and partnering with Peter Chan and Korean director Kim Ji-Woon for the three-part horror omnibus, *Three* (2001), among other projects.

Nonzee is also credited for revitalizing the Thai film industry with a string of domestic box-office hits in the late 1990s, including *Dang Bireley's and Young Gangsters* (1997) and *Nang Nak* (1999).

In recent years, Nonzee has spent most his time away from film, directing popular action series for Thai television. His first

movie in four years, the psychological thriller, *Distortion*, world premieres at BIFF this week.

Shortly before BIFF kicked off, *The Hollywood Reporter* sat down with the veteran director on location at an abandoned amusement park in the outskirts of Bangkok to discuss his return to filmmaking.

You've spent the last few years mostly working in TV. How come?

I made a TV movie about five years ago in honor our King, and it went over quite well. Afterwards I was presented with an opportunity to do a TV series. I was initially interested because I thought I might learn some new things as director in the process. Directing for the cinema and directing for TV is very different in Thailand. In the cinema we present our work to a captive audience, but the TV audience — especially in Thailand — is often distracted by other things: doing the laundry, cooking, eating, chatting with family. That's the way people watch TV here; it's on in the background

all the time. So people have to be able to follow the story when they're not even looking at the screen, and you need cues that come just from the audio to keep them in the story. That was a big adjustment for me. I felt like I was going to film school all over again. Also, to be honest, TV pays a lot more than film. Film is now more like my hobby; directing television is my day job.

What brought you back to film-making for *Distortion*?

The idea for the film came from a feeling I've been having about the state of the world. I'm a big news junkie and I feel that the news in Thailand and around the world reflects terrible stress in every sphere—there are these deep economic problems, political divisions and environmental catastrophes. We're all feeling this in some deep way—I think it's even affecting us on a chemical level. There's more weird behavior popping up — mental health issues and people cracking and going crazy. That's basically what the film is about.

Is that something you've experienced yourself?

Oh, sure [*Laughs*]. I've noticed a change in myself and in some of my friends. Any thoughtful person has a psychological episode of some kind sometime in their life. All that has to happen is you stop and really think about the world.

You're one of the few Thai filmmakers to collaborate with other directors around Asia. Do you think it's important for the Thai film industry to see itself as a part of an ASEAN film community?

It's very important now. We need it. Across SE Asia we're all facing the same challenges of finding funding. We need to look outside our home countries and work together as a community to pool money and talent. Perhaps we get some funding from Japan, pull a popular leading man from Korea and a female star from China, and shoot in Thailand. We can all expand our market viability this way. We have a huge collective population in this part of the world, but our film industries are still too culturally divided. There's space to develop a really big regional market for indie directors. We just need to get past this idea of being too culturally divided to make films for the whole region — there's plenty we share.

How do you assess the talent situation in Thailand these days?

For at least the past five years, we haven't seen a new generation of Thai directors emerge. I don't know why. When I was a student, I had to petition my university to put together a film program so I could study film. Now, there are lots of universities in Thailand with decent film faculties. And a lot of young people are studying film. It's strange. In the Thai Film Director Association, we've seen no new faces. This is definitely hurting Thai cinema. We need new styles and ideas. I want some visionary young director to blow my mind. I think we're kind of trapped in a cycle, where the studios see that the usual genres are doing best at the box office, so that's all they're willing to produce, so Thai audiences aren't being educated with new and interesting films. Young directors aren't being given a chance to explore a new vision. I honestly feel that the domestic Thai film industry might soon collapse. But thankfully, there are a few bright spots: the short film community in Thailand is getting really interesting. So maybe more exciting times are ahead. **THR**

Vital Stats

Nationality Thai
Born 1962

Film in Busan *Distortion*
(A Window On Asian Cinema)

Selected Filmography
Dang Bireley's and Young Gangsters, 1997; *Nang Nak*, 1999;
Queens of Langkasuka, 2008
Notable Awards Thailand Culture Ministry, Silpathorn Award, Best Picture, 1999 Thailand National Film Awards, *Nang Nak*

111 Girls

This beautifully shot and misleadingly oddball road trip takes a turn for the serious in examining Kurdish woe *By Elizabeth Kerr*

THE BLEAKLY BEAUTIFUL Iranian desert landscape is the backdrop for a bureaucrat's journey from the capital to Iranian Kurdistan to address a petition sent on behalf of 111 young Kurdish women demanding the president do something to remedy the lack of suitable husbands in the region. While that may sound like the foundations of a comedy — and Nahid Ghobadi's debut does indeed have its absurdly comic moments — *111 Girls* is a serious condemnation of the marginalization experienced by Kurdistan in general. Ghobadi and producer Bahman Ghobadi's (her brother, *A Time for Drunken Horses*) name above the title will generate plenty of festival play and possibly art house exposure for distributors willing to forgive the film's brief running time, but outside fests and urban centers *111 Girls* should have a limited market despite being deserving of a larger one.

Riding in a rickety truck through the desert with his assistant Sadegie and young guide Ahorra, bespectacled

government representative Nezom Donyadideh (Reza Behboodi) goes from good company man to vaguely rebellious advocate as he tries to locate the women that wrote a letter asking for help with the state of their lives and threatening dire consequences if no one responds. As he becomes more and more frustrated bouncing from village to village, Donyadideh also has his eyes opened to the plight of the Kurds. Initially thinking the letter was a silly girls' minor complaint, he learns firsthand from the women's friends and family that it's otherwise: the few marriageable Kurdish men are flocking to the cities looking for work, the farms are dying for lack of manpower and the communities are shrinking. It's clearly not about finding a husband. When a farce of a mass wedding is held to draw media attention away from the imbalance and its impact, Donyadideh makes one last desperate attempt to find the girls and stop them from carrying out their ultimatum — a mass suicide.



Despite serious subject matter, *111 Girls* boasts its fair share of laughs.

111 Girls is unsubtle in its message that Iraq's destructive legacy and a recent penchant for conflict are among the roots of Kurdish distress. It's not a new idea, but Ghobadi and Zmanpira's rendering of it is at once beautiful — Hamid Ghavami's gorgeous, overwhelming cinematography underscores Kurdish isolation perfectly — and oddly humorous. The comedy of errors that unfolds around Donyadideh's

trip is simultaneously sad and simply goofy: the corrupt state police all sport bushy Saddam Hussein-style moustaches and the desert sprint by 111 “donated” Turkish grooms stand out as more offbeat moments. Finally Ghobadi (who also wrote the script) and Zmanpira tackle the role of incompetent and irresponsible media in spreading the girls' story with little concern for truth and the power of social

Whales suffers from a lack of maturity.



The Town of Whales

A slender beginning to a potentially interesting coming-of-age film that meanders a little too soulfully *By Elizabeth Kerr*

A FEW SUMMER DAYS IN TOKYO ARE ALL IT TAKES FOR A trio of high school friends to find themselves in the ever so slight *The Town of Whales*, a well-intentioned if overly familiar teenage drama that says nothing new (the teen years are emotionally tumultuous) and goes nowhere. Film festival interest will be modest and even a domestic release at home on the Japanese art house seems like a pipe dream for Tsuruoka Keiko's unfocused and slightly affected debut feature.

It's summer break and Tomohiko (Katano Sui) suggests a trip to Tokyo with his friend and would-be girlfriend Machi (Tobita Momoko) and perpetual third wheel Hotaru (Yamaguchi Sakiko).



media—especially in a heavily censored part of the world—to disseminate the actual truth. Donyadideh finally finds the women hiding in the mountains, but whether or not he finds them in time is left to open to debate. The film's amusing moments evaporate completely in the closing sequences of the film, when the final message is the downbeat one that nothing is likely to change for Kurdistan anytime

soon, no matter how many letters are written.

New Currents

Production company *Mijfilm*
Producer *Abbas Ghazali, Bahman Ghobadi*

Director *Nahid Ghobadi, Bijan Zmanpira*

Cast *Reza Behboodi, Mehdi Saki, Amin Sadeghi*

Screenwriter *Nahid Ghobadi*

Director of Photography *Hamid Gharvami*

Machi initially shoots the idea down, but when she receives a mysterious gift of peaches from a woman in the city called Nanao (Nakashima Masaru) she quickly reconsiders: her brother Tecchan, missing for six years, knew she loved peaches, and the note with the gift suggests the sender has intimate knowledge of the absent brother. And so it's off to Tokyo the trio goes. There they meet Nanao, who turns out to be transgender (why this character is transgender is unclear) and embark on part two of the trip to find Tecchan.

In what amounts to a coming-of-age road trip story, the three friends, surprise, form a quasi-love triangle that has them bickering, pouting, separating, reconciling and repeating the process time and again. In the end *The Town of Whales* is a collection of largely disconnected vignettes strung together by shared characters that demand too much inference to be considered a single narrative.

New Currents

Director *Tsuruoka Keiko*

Cast *Tobita Momoko, Katano Sui, Yamaguchi Sakiko*

Fatal

CONTINUED FROM 1

to please Sung-gong does nothing to stop the other three. Ten years later and still cowardly and eager to please, Sung-gong is a shiftless manufacturing worker feeling untethered to the world, and still Kyung-sang's whipping boy. Inspired to check out the local church by some street missionaries, he tries God to help him get his life in order and is welcomed by missionary Min-woo (Son Sang-gyu) and one of his flock, Jang-mi (Yang-Jo-a)—the woman Sung-gong helped rape.

This set-up is intriguing to say the least, and it is to Lee's credit that he doesn't go heavy on the victim/perpetrator relationship. The focus instead is on the weight of guilt and the role of faith in trauma, both before and after it, unfolding within a clearly depicted culture of rape that permeates our lives. It's a tricky combination that Lee manages to pull off for the most part, despite a slightly heavy-handed sidebar about how wonderful Jesus is: the parishioners are agonizingly happy and always laughing in contrast to Sung-gong's daily humiliation and degradation. It comes as no surprise that Sung-gong goes on a misguided Christ-like quest to absolve him and his friends of their sin, which also reveals more to the story than Sung-gong is willing to admit.

But *Fatal* is strongest when it zeroes in on Jung-mi, and wisely brings the story back to her. Yang has several affecting moments that drive home the impact of the central crime for both viewers and Sung-gong, in particular a confession shot in tight close-up where she never actually says the word "rape." She doesn't have to. *Fatal* is literally too dark in patches — not claustrophobic, not internalizing, just dark — and could stand some judicious editing, but it redeems itself by ending on the right note, with Jang-mi's ultimate survival and a clear message that she'll find a way to heal on her terms.

New Currents

Production company *DK Film*

Producer *Kim Hee-sung*

Director *Lee Don-ku*

Cast *Nam Yeon-woo, Yang Jo-a, Hong Jung-ho, Kang Gi-doong, Kim Hee-sung*

Screenwriter *Lee Don-ku*

Director of Photography *Kang Moon-bong*

Production Designer *Kim Mi-ran*

Music *Park Hee-sun*

Editor *Lee Don-ku*



Fatal marks a powerful debut for director Lee.

Pluto

The merciless competition at an elite high school makes for a chilly tale that gets over-extended at the end *By Deborah Young*

THE WORLD HAS COME A long way from *If*, Lindsay Anderson's classic 1968 utopian fantasy about a student insurrection against authority in an English public school. Today top students prefer to kill each other to rise a few notches in the school rankings, according to Shin Suwon's accomplished *Pluto*, which pushes the trend to its logical conclusion. Lensed with an elegant frostiness that conveys the inhuman atmosphere of an elite Korean prep school, its portrait of underage cutthroat competition among tomorrow's ruling class remains gripping and original, until the story is uselessly spun out in the final reels, targeting it as a promising B+ festival item.

When science student June (David Lee) gets transferred to a top high school, he doesn't realize he's taken the place of a girl who just killed herself. The circumstances of her death are later revealed in multiple interwoven flashbacks and they aren't pretty. Neither is the clique of snobbish rich kids lead by June's aloof roommate

Yunjin (an intense Sung June), who have access to special classes, tutors and crib sheets that keep their ranking high.

Since the story opens with Yunjin being bludgeoned to death by masked figures, it's clear these kids are playing for high stakes, not only in their perverted minds but those of their teachers who fully collaborate in making sure the rich kids get ahead and the others fall behind. As June's smart nerd friend Sujin (Kim Kkob-bi, notable even in this small role) tells him, even if an outsider like him manages to get a berth at Seoul University, he'll eventually be pulled down. Yet still, he tries to become one of the elite.

Brooding young actor David Lee creates a sickening feeling of June falling helplessly into a deadly psycho-trap. His uniform can't disguise his cheap haircut and lack of self-confidence, though alert students like Sujin sense his ability to think outside the box. Suppressing his decent instincts, he performs the hurtful "missions" that are his initiation into the band.



David Lee's struggles to fit in turn fatal.

With all the suicides, murders and car bombings going on, it's a bit of a stretch to believe the police would keep a respectful distance from the school. Only when things get completely out of hand in the last act does a detective (Cho Sung-ha, who played the father of a deceased college student in *Bleak Night*) finally step in, to null effect.

Writer-director Shin Suwon, whose short *Circle Line* was noted in Cannes' Critics Week this year, has a confident control over tone up until the final scenes, which are inexplicably stretched out beyond the breaking point. The theme of astronomy, June's pet subject, affords some poetic musings on the universe and cues composer Ryu Jae-ah's highly inventive



The film chronicles the life of Indonesia's Bishop Albertus Soedijapranata.

Soegija

An unconventional historical biopic *By Elizabeth Kerr*

AT FIRST GLANCE INDONESIAN MASTER GARIN NUGROHO'S latest, on the surface, gives the impression of being a biopic of Indonesian folk hero Bishop Albertus Soedijapranata SJ, or Soegija, one of the most beloved religious leaders in modern history, but it's not really about the man. Set in the years between the beginning of WWII and official Indonesian independence in 1949 and spoken in half a dozen languages, the vaguely non-linear epic will be a sure hit wherever distributors have had success with Nugroho's films (*Opera Jawa*, *Bird-Man Tale*) in the past; it's one of his strongest. Extended film festival play is a given.

The richly photographed almost picaresque drama is based on Soegija's personal journals from the period and chronicles the lives of a handful of characters in different parts of the country:



music-of-the-spheres score. Cinematographer Yun Ji-un's finely calibrated lighting manages to be elegant and casually expressive at the same time.

Korean Cinema Today **Production companies**

SH Film, June Film

Cast *Lee David, Sung June, Kim Kkot-bi, Cho Sung-ha, Kim Kwan, Sun Ju-ah, Park Jung-jae*

Director *Shin Suwon*
Screenwriter *Shin Suwon*
Producer *Francis Lim*
Executive producers *Shin Shang-han, Francis Lim*
Director of photography *Yun Ji-un*

Production designer *Sakong Hee*
Costumes *Kim Da-jeong*
Editor *Lee Do-hyun*
Music *Ryu Jae-ah*

a nurse waiting for her brother to return from the front lines, a sadistic Dutch soldier, a pacifist Dutch photojournalist, a young ethnic Chinese girl, an Indonesian independence fighter and Soegija himself among others. Nugroho's focus on average people trying to carry out even the most mundane tasks during one of the most turbulent points in Indonesian history carries a message of humanism typical to the filmmaker that transcends ideology, religion and nationality.

A Window on Asian Cinema

Production company *PT Alam Media*

Producer *Murti Hadi Wijayanto SJ, Djaduk Ferianto, Tri Giovanni*

Director *Garin Nugroho*

Cast *Nirwan Dewanto, Wouter Braaf, Butet Kartaredjasa,*

Anissa Hartami, Margono

Screenwriter *Armantono*

Executive producer *Y. I. Isarahadi SJ*

Director of Photography *Garin Nugroho*

The Neighbors

Lost actress Yunjin Kim stars in director Kim Hwi's South Korean suspense thriller about ghosts and a serial killer *By Deborah Young*

A LOT OF THE GOINGS-ON IN APARTMENT BLOCKS can be scary, especially when souped up with ghosts and psychokillers as in the South Korean thriller *The Neighbors*, a local boxoffice hit released late August. Despite the fact director Kim Hwi reveals the identity of the serial killer immediately, he skillfully keeps the suspense rolling with a bit of comedy tossed in to lighten the dark mood. But apart from a warm performance by Yunjin Kim from ABC's *Lost*, there's not a lot to distinguish the film from other well-done genre titles.

The story is based on a popular web comic book from 2008 by Kang Pool (a.k.a. Kang Full), which may account for some of its local interest. Hwi's screenplay is written as an ensemble piece for nine quickly sketched characters, without allowing any of them to step forward and center the film. While the tale at first seems to indict their selfish indifference to the plight of the people next door, the neighbors do come together in the end to route the criminal and end his entirely unmotivated killing-spree.

The first murder is particularly repellent. Sad-eyed little Yeo-sun (Kim Sae-ron) is abducted and killed by Ahn Song-yoon (Do Ji-han), the nasty-looking fellow on the first floor who never showers and has a basement that resembles a torture chamber. The murder is especially traumatic for Kyung-hee (Yunjin Kim), the girl's new step-mother who was still trying to break the ice with her. And it's even worse when the dead child starts reappearing to her as a ghost. Her husband and the neighbors are anything but supportive.

This supernatural thread is soon dropped, however. Kyung-hee becomes very protective towards another little girl, Soo-yeon (also played by the versatile child thesp Kim Sae-ron) who, despite her big glasses, long hair and Girl Scouty disposition, bears a striking resemblance to the dead Yeo-sun.

Meanwhile, a neighborhood crusade is underway against wasting water, electricity and even throwing food out. Leading it is Soo-yeon's incredibly obnoxious young Mom and the old janitor, who sees his chance for extra tips. All this pettiness overlooks the glaring fact (and everyone has clues) that a serial killer is living in their midst.

Though nobody gets enough screen time to fully develop as a character, the acting is professional throughout. Noteworthy in one of these roles is Ma Dong-seok as a very tough ex-con you wouldn't want to cross in the parking lot.

Asian Film Market

A Lotte Entertainment presentation of a Zion

Entertainment production

Cast *Kim Yunjin, Kim Sae-ron, Cheon Ho-jin, Im Ha-ryong, Kim Sung-kyun, Ma Dong-seok*



Kim is haunted by the ghost of her dead step child.

FESTIVAL SCREENING GUIDE

TODAY

10:00 *Side by Side*, Special Programs in Focus-Archaeology of Cinema, 2012 / 99min / HDCAM / Color, B2; *The Land of Hope*, A Window on Asian Cinema, 2012 / 134min / DCP / Color, CS; *Paradise: Love*, World Cinema, 2012 / 120min / HDCAM / Color, C2; *Student*, A Window on Asian Cinema, 2012 / 90min / DCP / Color, MM; *5 Broken Cameras*, Wide Angle - Documentary Showcase, 2011 / 90min / (Digi)Beta / Color+B&W, C3; *Eden*, World Cinema, 2012 / 98min / DCP / Color, L4; *Woman's Lake*, World Cinema, 2012 / 89min / DCP / Color, M9; *In Darkness*, Poland in Close-up: The Great Polish Masters, 2011 / 143min / 35mm / Color, C4; *Beyond the Hills*, World Cinema, 2012 / 150min / DCP / Color, M6; *Pieta*, Korean Cinema Today-Panorama, 2012 / 104min / DCP / Color, CA; *Azooma*, Korean Cinema Today-Vision, 2012 / 74min / DCP / Color, M4; *Sky Force 3D*, World Cinema, 2012 / 91min / DCP / Color, BH; *Doctor*, Gala Presentation, 2012 / 97min / DCP / Color, L5; *Six Degrees of Separation from Lilia Cuntapay*, A Window on Asian Cinema, 2011 / 93min / DCP / Color, L3

11:00 *The Life of Budori Gusuko*, Wide Angle - Animation Showcase, 2012 / 106min / HDCAM / Color SH, White Belly, World Cinema, 2012 / 111min / DCP / Color, CB; *Bad Luck*, Poland in Close-up: The Great Polish Masters, 1960 / 107min / 35mm / B&W, B3; *Werewolf Boy*, Open Cinema, 2012 / 126min / DCP / Color, C7; *El Maestro Saharai*, Wide Angle - Documentary Showcase, 2011 / 76min / (Digi)Beta / Color, C6; *The Dandelions*, World Cinema, 2012 / 90min / DCP / Color, L6; *The Winter of the Year was Warm*, Korean Cinema Today-Panorama, 2012 / 100min / HDCAM / Color, C5; *Red Scarf*, Korean Cinema Retrospective SHIN Young-kyun, the Masculine Icon of Korean Cinema: From Farmhand to King, 1964 / 100min / DCP / Color, MBT1

13:00 *111 Girls*, New Currents, 2012 / 79min / HDCAM / Color, L5; *The Taste of Money*, Korean Cinema Today-Panorama, 2012 / 115min / DCP / Color, M7;

Love, World Cinema, 2012 / 127min / 35mm / Color, C4; *The Angels' Share*, World Cinema, 2012 / 101min / 35mm / Color, B1; *The Realm of Fortune*, Special Programs in Focus-Arturo Ripstein: Four Stories of Captive Minds, 1986 / 130min / 35mm / B&W, C2; *Postcards from the Zoo*, A Window on Asian Cinema, 2012 / 95min / DCP / Color, MM; *Night Train*, Poland in Close-up: The Great Polish Masters, 1959 / 93min / DCP / B&W, B2; *My Name Is Negahdar Jamali and I Make Westerns*, Wide Angle - Documentary Showcase, 2012 / 65min / DV / Color, C3; *Tumbleweed*, Korean Cinema Today-Panorama, 2012 / 111min / DCP / Color, M9; *The Weight*, Korean Cinema Today-Panorama, 2012 / 107min / DCP / Color, CA; *Melo*, Korean Cinema Today-Vision, 2012 / 119min / DCP / Color, M4; *El Condor Pasa*, Gala Presentation, 2012 / 101min / DCP / Color, CS; *The Sapphires*, World Cinema, 2012 / 103min / DCP / Color, L4; *Perfect Number*, Korean Cinema Today-Panorama, 2012 / 119min / DCP / Color, M6

14:00 *La Playa D.C.*, World Cinema, 2012 / 90min / DCP / Color, L6; *A Royal Affair*, World Cinema, 2011 / 131min / 35mm / Color, M2; *Ukrainian Rhapsody*, Special Programs in Focus The Eternal Travelers for Freedom: Sergei Parajanov and Mikhail Vartanov, 1961 / 88min / 35mm / Color, B3; *The Empty Home*, A Window on Asian Cinema, 2012 / 98min / DCP / Color, M1; *Eden*, A Window on Asian Cinema, 2012 / 101min / HDCAM / Color, C6; *Peculiar Vacation and Other Illnesses*, A Window on Asian Cinema, 2012 / 90min / DCP / Color, C7; *Chained*, Midnight Passion, 2012 / 102min / HDCAM / Color, C5; *Apparition*, New Currents, 2012 / 87min / DCP / Color, L3; *Still I Strive*, Wide Angle - Documentary Showcase, 2012 / 92min / DCP / Color, M3; *My Way*, Korean Cinema Today-Panorama, 2011 / 137min / DCP / Color, MBT1; *Soar into the Sun*, Special Programs in Focus-Special Screening, 2012 / 113min / DCP / Color, CB; *Le Grand Soir*, World Cinema, 2012 / 92min / DCP / Color, SH; *The Thieves*, Open Cinema, 2012

/ 135min / DCP / Color, MBT2

16:00 *Barbara*, World Cinema, 2012 / 105min / 35mm / Color, C2; *Calm at Sea*, World Cinema, 2011 / 90min / (Digi)Beta / Color, C3; *The Castle of Purity*, Special Programs in Focus-Arturo Ripstein: Four Stories of Captive Minds, 1973 / 110min / 35mm / B&W, B2; *The Crack*, Flash Forward, 2012 / 101min / DCP / Color, B1; *Go Grandriders*, Wide Angle - Documentary Competition, 2012 / 90min / DCP / Color, CA; *Gf*Bf*, A Window on Asian Cinema, 2012 / 105min / DCP / Color, BH; *The Town Of Whales*, New Currents, 2012 / 70min / HDCAM / Color, L5; *Promised Land*, Poland in Close-up: The Great Polish Masters, 1974 / 179min / DCP / Color, M7; *Filmistaan*, New Currents, 2012 / 117min / DCP / Color, L4; *Beasts of the Southern Wild*, World Cinema, 2012 / 92min / DCP / Color, M9; *Argo*, World Cinema, 2012 / 120min / DCP / Color, CS; *Three Sisters*, Wide Angle - Documentary Showcase, 2012 / 153min / DCP / Color, C4; *Sunshine Boys*, Korean Cinema Today-Vision, 2012 / 83min / DCP / Color, MM; *Rurouni Kenshin*, Open Cinema, 2012 / 134min / 35mm / Color, M6

16:30 *Modus Anomali*, Midnight Passion, 2012 / 87min / 35mm / Color, M4

17:00 *Valley of Saints*, A Window on Asian Cinema, 2012 / 82min / HDCAM / Color, C5; *Chaos*, Midnight Passion, 2012 / 101min / DCP / Color, M2; *Ashik Kerib*, Special Programs in Focus The Eternal Travelers for Freedom: Sergei Parajanov and Mikhail Vartanov, 1988 / 74min / (Digi)Beta / Color, B3; *Eat Sleep Die*, World Cinema, 2012 / 104min / DCP / Color, M1; *Abigail Harm*, World Cinema, 2012 / 80min / DCP / Color, CB; *Touch of the Light*, New Currents, 2012 / 110min / DCP / Color, C7; *CHAR... the No-Man's Island*, Wide Angle - Documentary Competition, 2012 / 88min / HDCAM / Color, C6; *The Good Lie*, World Cinema, 2012 / 93min / DCP / Color, M3; *Yuma*, World Cinema, 2012 / 113min / DCP / Color,



L3; *Purge*, World Cinema, 2012 / 125min / DCP / Color L6; *Tai Chi o*, Open Cinema, 2012 / 95min / DCP / Color, SH; *The Homeless Wanderer*, Korean Cinema Retrospective SHIN Young-kyun, the Masculine Icon of Korean Cinema: From Farmhand to King, 1968 / 97min / 35mm / Color, MBT2

19:00 *Love in the Buff*, A Window on Asian Cinema, 2012 / 112min / 35mm / Color, C2; *Horses of God*, World Cinema, 2012 / 115min / DCP / Color, B1; *Mystery*, A Window on Asian Cinema, 2012 / 110min / DCP / Color, M4; *Serenade*, Wide Angle - Documentary Competition, 2012 / 103min / DCP / Color, CA; *Love in 42.9*, Korean Cinema Today-Vision, 2012 / 97min / HDCAM / Color, L5; *Cold Bloom*, A Window on Asian Cinema, 2012 / 120min / DCP / Color, L4; *Diablo*, A Window on Asian Cinema, 2012 / 113min / DCP / Color, MM; *Rabia Balkhie*, Special Programs in Focus Afghanistan National Film Archive: The Rise from the Ashes, 1974 / 148min / (Digi)Beta / B&W, B2; *Seven Something*, A Window on Asian Cinema, 2012 / 153min / DCP / Color, CS; *The Commander and the Stork*, World Cinema, 2012 / 108min / DCP / Color, M9; *Comrade Kim Goes Flying*, Special Programs in Focus-Special Screening,

2012 / 81min / DCP / Color, BH; *Behind the Camera*, Korean Cinema Today-Panorama, 2012 / 85min / DCP / Color, M6; *The Cat that Lived a Million Times*, Wide Angle - Documentary Competition, 2012 / 91min / HDCAM / Color, C3

19:30 *3*, World Cinema, 2012 / 115min / 35mm / Color, M7

20:00 *Fatal*, New Currents, 2012 / 103min / HDCAM / Color, C6; *The Dancer*, A Window on Asian Cinema, 2011 / 112min / 35mm / Color, COMC; *Breakaway*, A Window on Asian Cinema, 2012 / 88min / DCP / Color, L3; *Compliance*, Midnight Passion, 2012 / 90min / DCP / Color, M2; *After Lucia*, World Cinema, 2012 / 102min / DCP / Color, C5; *Night of Silence*, World Cinema, 2011 / 92min / DCP / Color, SH; *Antiviral*, World Cinema, 2012 / 112min / DCP / Color, M3; *Over and Over Again*, Korean Cinema Today-Vision, 2012 / 81min / DCP / Color, MBT2; *My Father's Bike*, Open Cinema, 2012 / 94min / DCP / Color, BT; *Together*, New Currents, 2012 / 114min / DCP / Color, CB; *The Domino Effect*, World Cinema, 2012 / 100min / DCP / Color, M1; *The Man Who Laughs*, World Cinema, 2012 / 93min / DCP / Color, B3; *Kayan*, New Currents, 2012 / 86min / HDCAM / Color, C4



Illeana D'Cruz plays a love interest of the titular character in *Barfi*.

20:30, *Steel*, Flash Forward, 2012 / 95min / DCP / Color, L6

TOMORROW

10:00 *Magic Words (Breaking a Spell)*, Wide Angle - Documentary Showcase, 2012 / 80min / (Digi)Beta / Color, B2; ***Nameless Gangster: Rules of the Time***, Korean Cinema Today-Panorama, 2012 / 133min / DCP / Color, M6; ***Gf*Bf***, A Window on Asian Cinema, 2012 / 105min / DCP / Color, CS; ***36***, New Currents, 2012 / 68min / DCP / Color, L5; ***If Only Everyone***, World Cinema, 2012 / 98min / DCP / Color, M9; ***All Apologies***, A Window on Asian Cinema, 2012 / 88min / DCP / Color, M4; ***Filmistaan***, New Currents, 2012 / 117min / DCP / Color, CA; ***Shackled***, A Window on Asian Cinema, 2012 / 93min / DCP / Color, C4; ***A Motor Home Adventure***, A Window on Asian Cinema, 2012 / 102min / HDCAM / Color, L7; ***009 Re: Cyborg***, Special Programs in Focus-Special Screening, 2012 / 105min / DCP / Color, BH; ***Something in the Air***, World Cinema, 2011 / 122min / 35mm / Color, C2; ***The Sound of Memories***, Korean Cinema Today-Vision, 2012 / 102min / 35mm / Color, MM; ***The Winter of the Year was Warm***, Korean Cinema Today-Panorama, 2012 / 100min / HDCAM / Color, L9; ***The Sapphires***, World Cinema, 2012 / 103min / DCP / Color, B1; ***Theatre 182***, Wide Angle - Documentary

Showcase, 2012 / 342min / HDCAM / Color, C3; ***A Special Day***, World Cinema, 2012 / 90min / DCP / Color, L4

11:00 *111 Girls*, New Currents, 2012 / 79min / HDCAM / Color, L2; ***Taboor***, A Window on Asian Cinema, 2012 / 84min / DCP / Color, L3; ***Comes a Bright Day***, World Cinema, 2011 / 91min / HDCAM / Color, C6; ***White Belly***, World Cinema, 2012 / 111min / DCP / Color, L6; ***Love in 42.9***, Korean Cinema Today-Vision, 2012 / 97min / HDCAM / Color, C7; ***A Year of the Quiet Sun***, Poland in Close-up: The Great Polish Masters, 1984 / 105min / 35mm / Color, B3; ***Don't Cry, Mommy***, Open Cinema, 2012 / 90min / DCP / Color, MBT1; ***The End of Time***, Wide Angle - Documentary Showcase, 2012 / 114min / HDCAM / Color, C5; ***Arjun***, Wide Angle - Animation Showcase, 2012 / 95min / DCP / Color, SH

12:30 *Television*, Closing Film, 2012 / 106min / DCP / Color, B1

13:00 *Violeta Went to Heaven*, World Cinema, 2011 / 110min / DCP / Color, MM; ***3***, World Cinema, 2012 / 115min / 35mm / Color, C4; ***Stitches***, Midnight Passion, 2012 / 87min / DCP / Color, CS; ***Annelie***, Flash Forward, 2012 / 117min / DCP / Color, M9; ***I.D.***, A Window on Asian Cinema, 2012 / 87min / DCP / Color, L9; ***Ghost in the Shell***, S.A.C. Solid State Society 3D Special Programs in Focus-Special Screening, 2011 / 108min / DCP / Color, BH; ***Touch of the Light***, New Currents, 2012 / 110min / DCP / Color, L4; ***A Better Life Is Elsewhere***, Wide Angle - Documentary Showcase, 2012 / 90min / DCP / Color, M7; ***Apparition***, New Currents, 2012 / 87min / DCP / Color, CA; ***Mishima***, Special Programs in Focus-Special Screening, 2011 / 119min / DCP / Color, M4; ***Two Weddings and a Funeral***, Korean Cinema Today-Panorama, 2012 / 106min / DCP / Color, M6; ***Water***, World Cinema, 2012 / 140min / HDCAM / Color, C2; ***Like Eagle***, Special Programs in Focus Afghanistan National Film Archive: The Rise from the Ashes, 1965 / 80min / (Digi) Beta / B&W, B2; ***Nairobi Half***

Life, World Cinema, 2012 / 96min / HDCAM / Color, L7; ***Doctor***, Gala Presentation, 2012 / 97min / DCP / Color, L5

13:30 *Seven Something*, A Window on Asian Cinema, 2012 / 153min / DCP / Color, COMC

14:00 *Just the Wind*, World Cinema, 2012 / 87min / DCP / Color, L3; ***Calm at Sea***, World Cinema, 2011 / 90min / (Digi)Beta / Color, L2; ***In Another Country***, Korean Cinema Today-Panorama, 2012 / 89min / HDCAM / Color, C6; ***10+10***, A Window on Asian Cinema, 2011 / 114min / DCP / Color+B&W, M1; ***Modus Anomali***, Midnight Passion, 2012 / 87min / 35mm / Color, C7; ***Ernest & Celestine***, Wide Angle - Animation Showcase, 2012 / 80min / DCP / Color, SH; ***Reality***, World Cinema, 2012 / 115min / DCP / Color, L6; ***Mystery***, A Window on Asian Cinema, 2012 / 110min / DCP / Color, M2; ***Penance***, A Window on Asian Cinema, 2012 / 300min / HDCAM / Color, C5; ***Blind Chance***, Poland in Close-up: The Great Polish Masters, 1981 / 112min / 35mm / Color, B3; ***Pluto***, Korean Cinema Today-Vision, 2012 / 120min / DCP / Color, MBT1; ***Towards the High Place***, Korean Cinema Retrospective SHIN Young-kyun, the Masculine Icon of Korean Cinema: From Farmhand to King, 1977 / 101min / 35mm / Color, MBT2; ***Asian Short Film Competition 2***, Wide Angle - Asian Short Film Competition, M3

16:00 *Mia*, World Cinema, 2011 / 105min / (Digi)Beta / Color, L5; ***Noor***, World Cinema, 2012 / 77min / DCP / Color, M6; ***The Beginning and the End***, Special Programs in Focus-Arturo Ripstein: Four Stories of Captive Minds, 1993 / 170min / 35mm / Color+B&W, B1; ***Parajanov: The Last Spring***, Special Programs in Focus The Eternal Travelers for Freedom: Sergei Parajanov and Mikhail Vartanov 1992 / 55min / (Digi)Beta / Color+B&W, B2; ***Kalayaan***, A Window on Asian Cinema, 2012 / 117min / DCP / Color, L4; ***The Scar***, Flash Forward, 2012 / 80min / DCP / Color, M7; ***The Great Flight***, Special Programs in Focus-Special Screening, 2012 / 91min / DCP / Color, L9; ***Beyond School***,

Wide Angle - Documentary Showcase, 2012 / 68min / HDCAM / Color, L7; ***Soegija***, A Window on Asian Cinema, 2012 / 110min / DCP / Color, CA; ***The Millennial Rapture***, Special Programs in Focus-Special Screening, 2012 / 118min / DCP / Color, M4; ***The Weight***, Korean Cinema Today-Panorama, 2012 / 107min / DCP / Color, M9; ***My Way***, Korean Cinema Today-Panorama, 2011 / 137min / DCP / Color, C4; ***The Gardener***, Gala Presentation, 2012 / 87min / DCP / Color, CS; ***Perfect Number***, Korean Cinema Today-Panorama, 2012 / 119min / DCP / Color, BH; ***The Patience Stone***, World Cinema, 2012 / 98min / DCP / Color, MM

16:30 *Paradise: Love*, World Cinema, 2012 / 120min / HDCAM / Color, C2

17:00 *Shadow People*, Midnight Passion, 2012 / 85min / HDCAM / Color, C6; ***The Concubine***, Korean Cinema Today-Panorama, 2012 / 122min / DCP / Color, SH; ***Architecture 101***, Korean Cinema Today-Panorama, 2012 / 118min / DCP / Color, COMC; ***The Fifth Season***, World Cinema, 2012 / 94min / DCP / Color, L6; ***Marie Kroyer***, World Cinema, 2012 / 98min / DCP / Color, L3; ***Shadows of Forgotten Ancestors***, Special Programs in Focus The Eternal Travelers for Freedom: Sergei Parajanov and Mikhail Vartanov, 1965 / 92min / (Digi) Beta / Color, B3; ***Fly with the Crane***, A Window on Asian Cinema, 2012 / 99min / DCP / Color, M1; ***Berberian Sound Studio***, World Cinema, 2012 / 92min / 35mm / Color, M2; ***Pilgrim Hill***, World Cinema, 2011 / 76min / HDCAM / Color, L2; ***Pieta***, Korean Cinema Today-Panorama, 2012 / 104min / DCP / Color, MBT1; ***Jiseul***, Korean Cinema Today-Vision, 2012 / 108min / DCP / B&W, MBT2; ***Asian Short Film Competition 3***, Wide Angle - Asian Short Film Competition, M3

19:00 *Helpless*, Korean Cinema Today-Panorama, 2012 / 117min / DCP / Color, M6; ***Valley of Saints***, A Window on Asian Cinema, 2012 / 82min / HDCAM / Color, C3; ***Rent-A-Cat***, A Window on Asian Cinema, 2012 / 110min / HDCAM / Color, BH; ***In the Fog***, World Cinema,

2012 / 128min / 35mm / Color, B2; ***Captain Kang***, Wide Angle - Documentary Showcase, 2012 / 78min / HDCAM / Color, L7; ***Petrel Hotel Blue***, Special Programs in Focus-Special Screening, 2011 / 84min / DCP / Color, M4; ***Embers***, Wide Angle - Documentary Competition, 2012 / 77min / DCP / Color, CA; ***Born to Hate... Destined to Love...***, A Window on Asian Cinema, 2012 / 131min / DCP / Color, L9; ***Memories Look at Me***, A Window on Asian Cinema, 2012 / 87min / HDCAM / Color, L5; ***Good Vibrations***, World Cinema, 2011 / 97min / DCP / Color, M9; ***Your Time Is Up***, New Currents, 2012 / 85min / DCP / Color, C4; ***El Condor Pasa***, Gala Presentation, 2012 / 101min / DCP / Color, CS; ***Cold War***, Opening Film, 2012 / 102min / DCP / Color, MM; ***Asian Short Film Competition 1***, Wide Angle - Asian Short Film Competition, M7

19:30 *The Woman Who Brushed off Her Tears*, World Cinema, 2011 / 103min / 35mm / Color, C2; ***Horses of God***, World Cinema, 2012 / 115min / DCP / Color, L4

20:00 *Odayaka*, A Window on Asian Cinema, 2012 / 102min / HDCAM / Color, C7; ***The Hunt***, World Cinema, 2012 / 111min / DCP / Color, L6; ***Captive***, A Window on Asian Cinema, 2012 / 120min / DCP / Color, M2; ***Vanishing Waves***, Midnight Passion, 2012 / 120min / DCP / Color, SH; ***Serenade***, Wide Angle - Documentary Competition, 2012 / 103min / DCP / Color, C6; ***Cold Bloom***, A Window on Asian Cinema, 2012 / 120min / DCP / Color, M1; ***Cul-de-sac***, Poland in Close-up: The Great Polish Masters, 1966 / 113min / 35mm / B&W, B3; ***My Father's Bike***, Open Cinema, 2012 / 94min / DCP / Color, COMC; ***Post Tenebras Lux***, World Cinema, 2012 / 120min / DCP / Color, B1; ***Dust on Our Hearts***, World Cinema, 2012 / 91min / DCP / Color, L3; ***Melo***, Korean Cinema Today-Vision, 2012 / 119min / DCP / Color, M3; ***Barfi!***, Open Cinema, 2011 / 150min / DCP / Color, BT; ***The Russian Novel***, Korean Cinema Today-Vision, 2012 / 140min / DCP / Color, MBT2; ***An End to Killing***, A Window on Asian Cinema, 2012 / 108min / DCP / Color, L2 **THIS**

2010



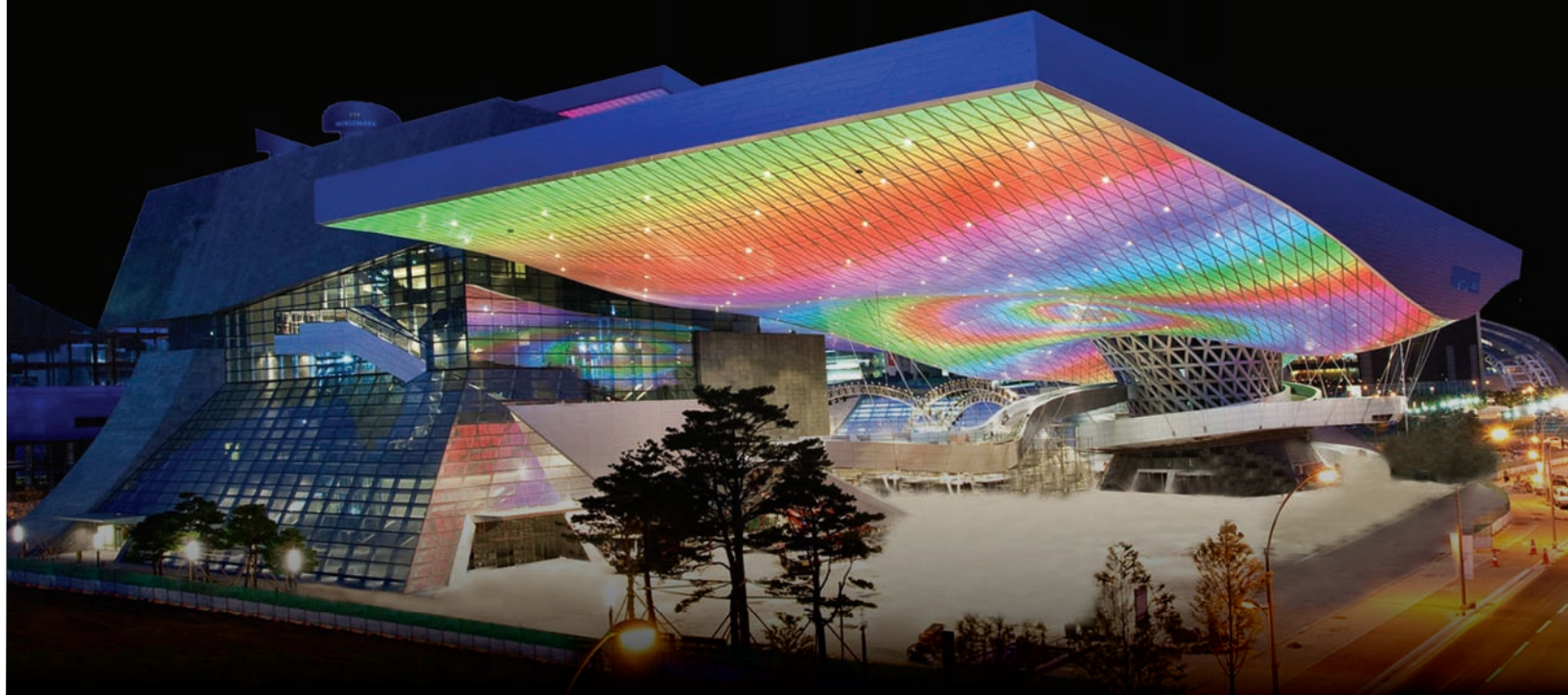
A MAN AND A WOMAN
Italian director Giada Colagrande and American actor Willem Dafoe meet the press during BIFF's fifteenth anniversary in 2010 in support of her third feature and the partners' second professional collaboration, *A Woman*. It was a busy weekend for the actor, who also took part in BIFF's signature hand imprinting ceremony and Open Talk at Haeundae Beach the next day. During the talk, Dafoe, known for his intense performances and diverse roles, offered a cagey piece of advice to aspiring thespians with the simple quip: "Don't do it."

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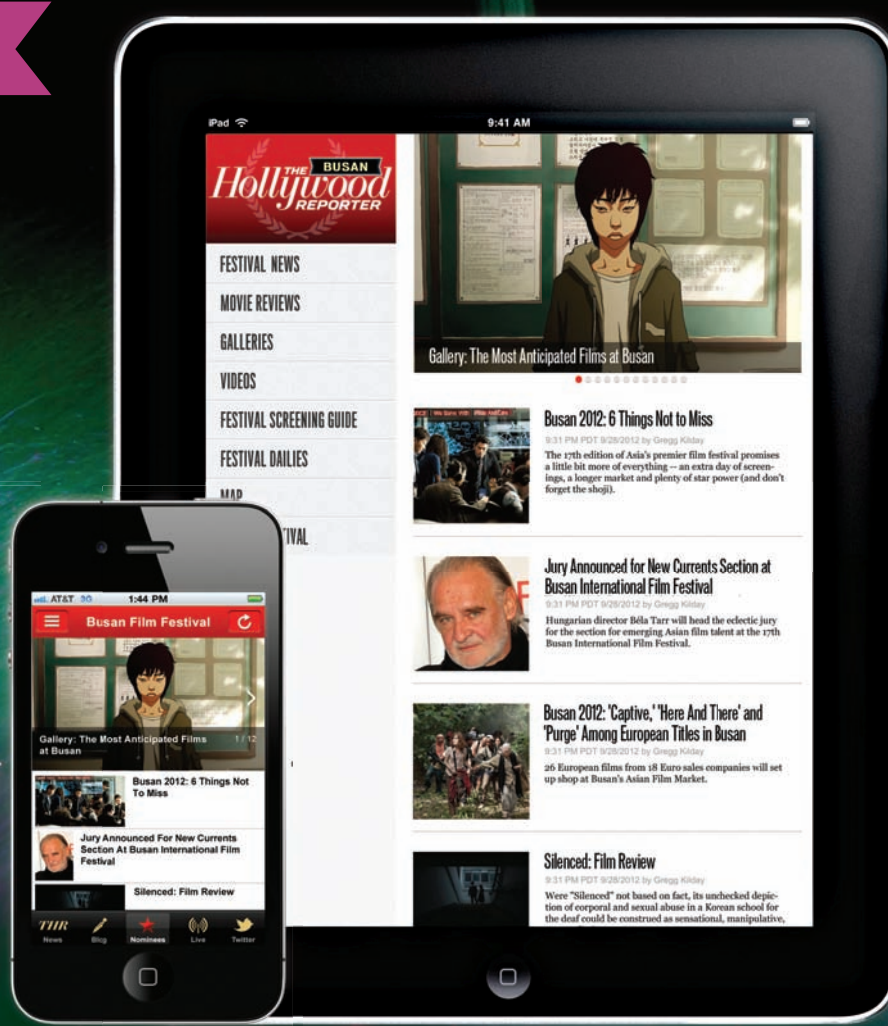
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